

Figure 6.5. Bassoon Fingering Chart

Bassoon Key Chart

<p>LT</p> <p>Left Thumb B\flat B C D</p>	<p>LH</p> <p>E sliver E E\flat sliver D C D\sharp "Resonant Key" low C\sharp</p>	<p>Left Hand</p> <p>1st finger } 2nd finger } 3rd finger } 4th finger (pinky) }</p> <p>Right Hand</p> <p>1st finger } 2nd finger } 3rd finger } 4th finger (pinky) }</p>
<p>RT</p> <p>Right Thumb B\flat E "pancake key" F\sharp G\sharp</p>	<p>RH</p> <p>C\sharp B B\flat sliver A G F F\sharp G\sharp</p>	

Legend:

- indicates notes that are often **Sharp** in pitch.
- indicates notes that are often **Flat** in pitch.
- indicates notes that are **VERY SHARP** in pitch.
- indicates notes that are **VERY FLAT** in pitch.

F = Flat S = Sharp

Stable Tuning Note (green box) indicates notes most stable for tuning in band.

- indicates suggested fingerings to **add**.
- indicates suggested fingerings to **subtract**.

NOTE: Fingering chart does NOT include all alternate and trill fingerings. The chart attempts to identify the best fingering choices for use in lyrical & technical passages and only when alternate fingerings must be used to correct resonance and/or pitch.

General Note: The bassoon will play **sharper** in pitch as one plays **softer**.
 The bassoon will play **flatter** in pitch as one plays **louder**.
 To pitch, one can **close** selected tone holes and keys to a regular fingering.
 To pitch, one can **open** selected tone holes and keys to a regular fingering.

	<p>Concert F Concert A Concert B\flat</p>	
<p>Stable Tuning Notes with Band: Concert B\flat, F, A</p>	<p>Best Tuning Notes for Bassoon Alone: C A</p>	
<p>* Pitch may play flat with younger players.</p>		

To correct sharpness in pitch:

1. Relax lips and compression on reed; lips still puckered, but with less firmness.
2. Open up the inside of mouth to reduce *biting*; (vowel = **aw**)

To correct flatness in pitch: (make sure bocal and reed is pushed in all the way), then:

1. Use a faster and more focused air; maintain air support and aim air forward and higher in mouth (vowel = **ee**)
2. Firm the lips; use a smaller lip opening and press lip corners *in* to sides of reed.
3. Take more reed in mouth; more lips in contact with reed.

Typically sharp in low register, therefore open reed tip and relax embouchure. In addition, pulling the bass-joint slightly may help lower pitch in this register

vs					
# A#	b Bb	B	C	# C#	b Db
D			D		
* Adv. Technique only				* Adv. Technique only	
LT	LH	LT	LH	LT	LH
RT	RH	RT	RH	RT	RH
if S		if S		if S	

S					
E	F	# F#	b Gb	G	# G#
(On student models, both F# keys operate the same tone hole, so there is no pitch difference.)					
LT	LH	LT	LH	LT	LH
RT	RH	RT	RH	RT	RH
if S		if S		if F	

* Use as Regular fingering regardless of what method book illustrates; + C# key

(Back F#) [primary] (Front F#) [secondary]

(Front G#) [primary] (Back G#) [secondary]

Stable Tuning Note					
A	# A#	b Bb	B	C	# C#
		D			b Db
LT	LH	LT	LH	LT	LH
RT	RH	RT	RH	RT	RH
if S		if S		if F	

(poor quality)

<p>D# Eb</p> <p>LT LH RT RH</p> <p><i>* Use as Regular fingering regardless of what method book illustrates.</i></p> <p>if F</p>		<p>E</p> <p>LT LH RT RH</p> <p><i>(tune with tenor joint)</i></p> <p>if S</p>		<p>F</p> <p>LT LH RT RH</p> <p><i>*May play flat w young players.</i></p> <p>if S</p>		<p>F# Gb</p> <p>LT LH RT RH</p> <p>(Back F#) [primary] (Front F#) [secondary]</p> <p><i>(On student models, both F# keys operate the same tone hole, so there is no pitch difference.)</i></p> <p>if S</p>		<p>G</p> <p>LT LH RT RH</p> <p><i>* Use as Regular fingering regardless of what method book illustrates.</i></p> <p>if S</p>	

whisper key is no longer used from note A and above; exceptions: high F#, G, G#)

<p>G# Ab</p> <p>LT LH RT RH</p> <p>if S</p>		<p>A</p> <p>LT LH RT RH</p> <p>if S</p>		<p>A# Bb</p> <p>LT LH RT RH</p> <p><i>*May play flat w young players.</i></p> <p>if S</p>		<p>B</p> <p>LT LH RT RH</p> <p>if S</p>		<p>C</p> <p>LT LH RT RH</p> <p><i>(tune with long joint)</i></p> <p>if S</p>	

Bassoonists require a good embouchure and a balanced, quality reed to play with good pitch and tone. The reed should be placed in the mouth about 3/4 of the distance from the tip of the reed to the first (top) wire.

<p>C# Db</p> <p>LT LH RT RH</p> <p>[primary] [secondary]</p> <p>if S</p>		<p>D</p> <p>LT LH RT RH</p> <p>if F</p>		<p>D# Eb</p> <p>LT LH RT RH</p> <p>if F</p>		<p>E</p> <p>LT LH RT RH</p> <p>if F</p>		<p>F</p> <p>LT LH RT RH</p> <p>[primary] [secondary]</p> <p>if F</p>	

whisper key is used again for high F#, G, G#

F# Gb				G				G# Ab			
LT	LH	RT	RH	LT	LH	RT	RH	LT	LH	RT	RH
<i>if F</i>				<i>if S</i>				<i>if S</i> (LH-D# optional)			

A	A# Bb		B	C					
LT	LH	LT	LH	LT	LH	LT	LH	LT	LH
RT	RH	RT	RH	RT	RH	RT	RH	RT	RH
<i>if S</i>	<i>(better timbre)</i>		<i>if F</i>	<i>if F</i>					

* Not all bassoons have this key

CAUTION

Every instrument, even identical models, can have varying pitch tendencies. Learn the pitch of your instrument and advance your skills to voice / place / lip every note in tune. Use alternate fingerings only when necessary!

If consistently sharp in pitch:

1. Is embouchure too tight?
2. Is reed strength too hard?
3. Taking too much reed in mouth?
4. Is bocal length too short?

If consistently flat in pitch:

1. Is embouchure too loose?
2. Is reed strength too soft?
3. Taking too little reed in mouth?
4. Is bocal length too long?